

UMBC UGC New Course Request: English 240: Writing for Social Change

Date Submitted: 1/17/20

Proposed Effective Date: 8/27/20

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COURSE INFORMATION:

Course Number(s)	English 240
Formal Title	Writing for Social Change
Transcript Title (≤30c)	
Recommended Course Preparation	
Prerequisite <small>NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.</small>	Students must complete English 100 or equivalent with a grade of "C" or better.
# of Credits <small>Must adhere to the UMBC Credit Hour Policy</small>	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	<small>3 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course explores the dynamic and important genre of writing that has social change as its goal. The course examines the forms and strategies found in this genre as well as its long and influential history. Students will read and analyze a variety of print and digital texts. They will also compose their own work in the genre.

RATIONALE FOR NEW COURSE:

The English Department currently offers writing courses that focus on exposition and argument, technical communication, creative writing, and journalism. This new course offered at the 200-level would allow both majors and non-majors to explore composition specifically focused on social change, a topic we don't currently offer but about which there is high demand from students. This course will fulfill the 200-level prerequisite for our major's 300-level core courses, so it will be a key introductory course for primarily sophomores and/or transfer students. We imagine the course will be offered once per school year and it will not be repeatable. This course will build on students' knowledge of the rhetoric of social change, the history of social movements and different modes of composition that focus on social change. They will learn to compose in this genre using all of the modes that resonate with social movements, from essays to blogs, scripts, posters and podcasts.

ATTACH COURSE SYLLABUS (mandatory):

University of Maryland, Baltimore County
English 240 (01): Writing for Social Change

Semester: Fall 2020

Professor: Brian Dunnigan

Office: Performing Arts & Humanities 430

Office hours: M/W 8:00-9:00 am & W 1:00-2:00 pm

Email: bdunni@umbc.edu

Course Description

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Course Context

Writing as an act of resistance has a long and diverse history. Writers such as Mary Wollstonecraft, Emma Goldman, Simone de Beauvoir, and Arundhati Roy (among many others) have sought to awaken their readers to new paradigms of thought. English 240 seeks to explore the creation and effectiveness of social writing. The class will examine the genre of Writing for Social Change through the lens of rhetorical analysis. While the course will examine how writers have contributed to meaningful social change, the central focus of English 240 is to guide students toward composing their own socially orientated texts. The course will examine three distinct moments in American protest history: American Civil Rights, American Women's Rights, and the American Gay Rights movement. The three aforementioned movements offer students powerful examples of how to produce their own compelling written expressions of social change. English 240 aims to not only examine the genre of social writing, but to understand the strategic approaches writers employed to create works that ultimately moved people to social action. Through an understanding of these strategies, students will produce effective compositions that reflect the principles of rhetorical analysis. Ideally, this writing-centric approach will help students see how writing is integral to social change.

Course Objectives

- Develop a critical understanding of the characteristics of the genre
- Analyze how texts from diverse media (i.e., essays, academic articles, written speeches, press releases, lyrical compositions, scripted street theater, protest signs, etc.) have contributed to writing for social change.
- Study how writers from various political movements employ rhetorical strategies (purpose, tone, and audience) to engender social change.
- Compare and contrast different media in the genre
- Locate and describe strategies in written texts for producing social change.
- Understand how rhetorical strategies vary and have significantly changed through historical movements.
- Focus on the processes of production and dissemination to various audiences.
- Create persuasive texts that pursue the goal of social change.
- Produce writing within various mediums (i.e., essays, lyrical compositions, scripted street theater, protest signs, etc.).

Required Texts

English 240: Select Writings (UMBC Bookstore custom made text)

All other readings are under public domain & can be found on the Internet

Evaluation

Requirements:

1. Participate actively in class discussions (Please see The “Pass System” listed below).
2. Write and revise five major papers (Three Persuasive Texts, a Research paper, and a Final exam), employing all the process steps, including multiple drafts, for a minimum of twenty-five pages.
3. Maintain a journal and perform in-class writing and actively participate in workshops.

Grading

Writing skills in English 240 will be evaluated on a traditional A to F scale. Each writing assignment will be graded on how well it meets the course objectives listed in the syllabus as well as the stated specifications of the particular assignment. Once students have satisfied these minimal standards, the final grade will be based on the following criteria:

1. Participation / Quizzes	10%
2. Journal entries / In-class writing	5%
3. ACRM Persuasive text	15%
4. AWR Persuasive text	5%
5. AGR Persuasive text	15%
6. Research Paper	20%
7. Argumentative essay (Final Exam)	20%

****Note:** The three Persuasive assignments will allow students to compose papers on social change in different mediums. For each paper, students are asked to select one medium. For example, the ACRM paper will focus on the following media: essays, lyrical compositions, press releases, and protest signs. The AWR paper will concentrate on the following media: flyers, protest signs, scripted street theater, and speeches. The AGR paper includes the following media: essays, illustrated statements/testimonials, manifestos, posters, and protest signs. All three assignments ask students to produce their own original compositions. That is, each student will select a medium and then develop an argument within the framework of that specific mode of expression. Students must select a different medium for each paper. Further detail will follow in each individual prompt.

Manuscript Form

Out of class essays must be typed, double spaced with 1” margins, and use 12-point font. The student’s name, professor’s name, course, and date must appear in the upper left-hand corner of the essay. The first page of the essay must contain a title; all pages of the essay (beginning with page two) should have the student’s last name and page number in the upper right-hand corner. A Separate cover sheet is not necessary. Pages should be stapled in proper order. Do not place the essay in any type of folder or binder. Papers that fail to meet these requirements will not be accepted.

Grading Rubric for Essays

The student will earn a passing grade (A, B, or C) upon demonstrating competence in writing essays. This competence will be determined in both in-class and out-of-class writing assignments. Refer to the following for any question you may have about your grading and bring it, along with the essay and my comments, to any conference with me about your writing. Please note the following rubric represents a generalized grading outline. There are other minute details that I will consider as I evaluate each paper. All discussions about grading **MUST** be carried out respectfully and with preparation.

A paper: **outstanding and superior writing**-An excellent paper that has a strong sense of the writer's voice and holds the readers' interest. The writer is continually mindful of his/her audience and purpose. The paper is well organized with good transitions, and the writer supports generalizations effectively, using vivid details and clearly stated examples. While all college level essays must include an introduction, a thesis, topic sentences, paragraphs development, coherence, and a conclusion, students who earn an "A" have gone well beyond these minimal requirements. The writer keeps the scope of the paper narrow enough to handle. Sentences are not only grammatically correct, but also stylistically superb. These essays stand out amongst their peers.

B paper: **good and exceptional writing**-A good paper that more than meets the standards of the assignment. It shows a strong sense of audience and purpose. The writer makes a clear commitment to the reader. The scope of the paper is narrow enough to be treated adequately. Generalizations are supported and specific examples are used. Language is sometimes used colorfully or imaginatively. Sentences are grammatically correct and of high stylistic quality. The writer's voices or personality comes through. This paper has very few errors.

C paper: **average writing**-A satisfactory paper that makes a routine response to the assignment. It shows some sense of audience and purpose. It makes a commitment to the reader and attempts to meet that commitment. It is adequately organized and generally clear. Generalizations are supported with specifics. There are few errors in usage, punctuation, or spelling. Language is used correctly. **Please see an expanded definition of the "C" paper below (Maryland "C" standard).**

D paper: **poor writing**-A paper below standard writing. It shows a poor sense of audience and purpose. The commitment to the reader is vague and buried; the content is largely unsupported generalities. Points are inadequately developed, and there are few specific or concrete examples. It is poorly organized and difficult to follow. There are enough errors in usage and punctuation to distract the reader seriously. Language is used inaccurately.

F paper: **failure**-An unsatisfactory paper. It has three or more of these characteristics: it shows no sense of audience or purpose; it does not make a commitment to the reader early in the paper, and it is poorly organized and ideas are difficult to follow. The points it makes are primarily generalizations and are not supported with specific examples or details. It is marred by serious errors in punctuation or usage. Language is used inaccurately. It does not meet the requirements stipulated for the paper and/or the student has submitted another person's words or ideas as if they are original (plagiarism).

Revision Policy

I assume each student has used the steps in the writing process and has revised work prior to submission for a final grade. After a final grade has been assigned, a student may revise the paper based on my comments. While such revision might improve the student's writing skills, it will **NOT** change the original grade.

The Pass System

Throughout the semester students are formally evaluated for participation. If a student is unprepared for class, he or she may simply say the word “pass.” A student may use the pass system no more than two times during a single semester. After a student has used the pass system twice, a point will be deducted from the student’s final grade for each time he or she is unprepared for class. A student is unprepared for class if he or she does not have the current textbook in hand and/or cannot correctly answer basic questions about the reading for that day. The “Pass System” is designed to encourage active learning and participation. Please note: The “Pass System” is an integral component of a student’s final grade.

UNIVERSITY And COURSE POLICIES

1. ACADEMIC INTEGRITY

Students must give credit to the sources they use for their writing, and if they don’t it is a form of plagiarism, even if it is unintended; in composition class, students learn how to use accepted documentation styles that give credit to sources, so they can avoid this problem. Instructors are required to report to the Academic Conduct Committee concerns about plagiarism or other academic integrity issues they see in student work.

The UMBC Statement of Values for Academic Integrity states:

“By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC’s scholarly community in which everyone’s academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal.”

The Undergraduate Student Academic Conduct Policy includes the following statement:

“Plagiarism means knowingly, or by carelessness or negligence, representing as one’s own, in any academic exercise, the intellectual or creative work of someone else. For example: turning in work done in whole or in part by someone else, or, in a course requiring computer work, copying another person’s program, or paraphrasing or copying material from a written source, including the Internet, without footnoting or referencing it in a paper, or copying material from a written source, including the Internet, without using quotation marks, or turning in a paper obtained, at least in part, from a term-paper ‘mill’ or website, or turning in a paper copied, at least in part, from another student’s paper, whether or not that student is currently taking the same course, or any other action defined as plagiarism in the class syllabus by the faculty member.”

2. ATTENDANCE

Students are expected to attend all classes & workshops. More than four absences will result in an F for the course, and there is no distinction between “excused” and “unexcused” absences. If absent, the student is responsible to find out what was covered and assigned in class. Two late arrivals to class are equal to an absence. Lateness is defined as arriving *any* time after the start time, because it’s important to be present at the start of class.

In cases of emergency or other unavoidable extended absence, the student should contact the instructor immediately and be prepared to share supporting documentation regarding the absence, so that a request for an exception to the attendance policy can be considered. The instructor will determine the type of documentation that will be appropriate. Providing documentation is not a guarantee that an exception will be made, only that it will be considered.

3. SUBMISSIONS AND COMPLETION OF ASSIGNMENTS

To pass the course (a “C” or higher), students must submit all major assignments; a major assignment is defined as a paper or project that has its own grade weight on the syllabus (for example, “Paper #1” might be worth 10% by itself, or 100 points by itself).

Major assignments may be only up to one week late, and the grade for an assignment submitted late will drop one full letter grade. If more than one week late it cannot be submitted and will receive a failing grade, either an F or a zero depending on the instructor’s grading policy. *Work is due at the *start* of class; if not turned in at this time, it is considered late. Technology-related issues (computer, printer, or copier problems) do not provide exceptions to this policy.

Minor assignments (quizzes, in-class assignments, etc.) cannot be submitted late and cannot be made up if they are missed.

Assignments may be submitted only in person, in class, not via email or mailbox, or turned in by another student, unless the instructor has specifically assigned them to be submitted one of these ways.

If an emergency prevents submitting an assignment on time, the student must contact the instructor as soon as possible and provide supporting documentation. It is the student’s responsibility to ask the instructor what type of documentation will be required.

4. PARTICIPATION AND PREPARATION

To earn credit for the participation/preparation portion of the grade, students must arrive in class prepared and up to date on reading and other assignments, and make regular, thoughtful contributions to class discussion, but must also observe other requirements: attentive listening, bringing the assigned books and course materials to class, *no* use of phones or other unapproved devices, *no* off-task behavior, *no* work for other classes, *no* sleeping, *no* leaving class except in rare, necessary instances. Lastly, I believe knowledge not only flows from teacher to student, but between students. I can assure you that class will be more interesting, rewarding, and fun if everyone actively contributes to class discussion.

5. CANCELED CLASS, CAMPUS CLOSED, BLACKBOARD DOWN, OR OTHER INTERRUPTIONS

If class is canceled for any reason, students need to check Blackboard and email as soon as possible. If classroom technology such as Blackboard is not functioning, students need to switch to email for sending or downloading work, and should email the instructor as needed, and monitor email for updates. Students are responsible for monitoring their UMBC email accounts, because this is an essential means of communication for instructors with students.

6. INCOMPLETES

In cases of significant health concerns or other serious issues interfering with a student’s ability to complete the course, a grade of “incomplete” may be appropriate. The student needs to have submitted at

least 50% of the coursework for the class in order for an incomplete to be considered. The student must request the incomplete, and giving the incomplete is the instructor's decision. Documentation from the student is required; it is the student's responsibility to consult with the instructor to find out what type of documentation will be needed.

The instructor assigns the due date(s) for work that satisfies the incomplete. The incomplete must be satisfied by the end of the following semester; if this does not occur, the grade automatically converts to an F.

Disclosures of Sexual Misconduct and Child Abuse or Neglect

As an instructor, I am considered a Responsible Employee, per UMBC's Policy on Prohibited Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct (located at <http://humanrelations.umbc.edu/sexual-misconduct/umbc-resource-page-for-sexual-misconduct-and-other-related-misconduct/>). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a Responsible Employee I am required to report disclosures of sexual assault, domestic violence, relationship violence, stalking, and/or gender-based harassment to the University's Title IX Coordinator.

As an instructor, I also have a mandatory obligation to report disclosures of or suspected instances of child abuse or neglect (www.usmh.usmd.edu/regents/bylaws/SectionVI/VII150.pdf).

The purpose of these reporting requirements is for the University to inform you of options, supports and resources; you will not be forced to file a report with the police. Further, you are able to receive supports and resources, even if you choose to not want any action taken. Please note that in certain situations, based on the nature of the disclosure, the University may need to take action.

If you need to speak with someone in confidence about an incident, UMBC has the following Confidential Resources available to support you:

The Counseling Center: 410-455-2472

University Health Services: 410-455-2542

(After-hours counseling and care available by calling campus police at 410-455-5555)

Other on-campus supports and resources:

The Women's Center, 410-455-2714

Title IX Coordinator, 410-455-1606

Additional on and off campus supports and resources can be found at:
<http://humanrelations.umbc.edu/sexual-misconduct/gender-equitytitle-ix/>.

Campus Resources for English Students

The English Department can answer questions about this composition course or any other English course or program. Contact the director of the Writing and Rhetoric Division, **Carol Fitzpatrick** (cfitzpat@umbc.edu) or the associate director, **Tanya Olson** (olsont@umbc.edu), or call the English office and ask for one of them at x5-2384.

- **The Writing Center** offers walk-in one-on-one tutoring for any writing assignment at any stage, by trained, certified peer tutors. Located on the first floor of the library, to your right as you walk in. Go to umbc.edu/lrc/writing_center; call x5-3126.
 - **English Language Institute** is an important resource for students whose first language is not English. The center offers a wide variety of courses and programs, including tutoring and conversation partners. Go to umbc.edu/eli, or call x5-2831, or email eli@umbc.edu.
 - **Albin O. Kuhn Library** has many resources, including research guides and tutorials, online chat with librarians, and walk-in access to librarians who can help with any research assignment. It's a place to borrow books, DVDs and other media, or to browse magazines and journals. Explore their site, accessed from UMBC's homepage, to see everything they offer.
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- **Student Disability Services (SDS)** is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. SDS is the UMBC department designated to:
 - receive and maintain **confidential** files of disability-related documentation,
 - certify eligibility for services,
 - determine reasonable accommodations,
 - develop with each student plans for the provision of such accommodations, and
 - serve as a liaison between faculty members and students regarding disability-related issues.
 - If you have a disability and want to request accommodations, contact SDS at sds.umbc.edu, or call x5-2459, visit Math/Psych 212. If you have SDS-approved accommodations that apply to your composition class, set up a meeting time with the instructor to discuss them.
 - **University Counseling Services** offers student, individual, couples, and group counseling as well as numerous workshops including Skills for Success workshop (addressing time management, test anxiety, and other issues) and Major Decisions workshop (designed to help students with academic and career direction). Go to umbc.edu/counseling or call x5-2472
 - Additionally, diminished mental health can interfere with optimal academic performance. The source of symptoms might be related to your course work; if so, please speak with me. However, problems with other parts of your life can also contribute to decreased academic performance. UMBC provides cost-free and confidential mental health services through the Counseling Center to help you manage personal challenges that threaten your personal or academic well-being.
 - Remember, getting help is a smart and courageous thing to do -- for yourself and for those who care about you. For more resources get the Just in Case mental health resources Mobile and Web App. This app can be accessed by clicking: <http://counseling.umbc.edu/justincase>
 - The UMBC Counseling Center is in the Student Development & Success Center (between Chesapeake and Susquehanna Halls). Phone: 410-455-2472. Hours: Monday-Friday 8:30am-5:00pm.

Course Schedule:

Week 1: Introduction / Rhetorical Analysis

- Monday, Aug. 31st:
-Introduction to class
-Review syllabus & discuss class expectations
- Wednesday, Sept. 2nd:
-Discuss Rhetorical Analysis: Reading & Writing
-Critical thinking & Writing
-Discuss Journal (due at the end of each of the three units)
-Discuss Photographic Analysis (Protests & Marches)
-Assign Paper #1: Persuasive Text

Week 2: The American Civil Rights Movement (ACRM)

- Monday, Sept. 7th:
-Labor Day (No class)
- Wednesday, Sept. 9th:
-Introduction: Historical background of the ACRM
-Readings: W.E.B Du Bois, Alain Locke, & Jessie Redmon Fauset.
-The diverse forms of Resistance: Academic writing, Musical Composition, Speeches, Press releases, Poetry, & Protest signs.
-Readings: MLK ("Letter from Birmingham Jail") & Malcolm X ("Message to the Grass Roots")
-In class "Writing Exercise" (WE)

Week 3: ACRM: The Student Nonviolent Coordinating Committee (SNCC)

- Monday, Sept. 14th:
-SNCC Press releases: February 6, 1961 (Rock Hill, SC), November, 10, 1961 (Three Freedom Riders), March 1, 1963 (James Travis), December 8, 1963 (Nightriders Bomb) These releases are archived at the following URL address: <https://www.crmvet.org/docs/pr/prdocs.htm>
- Wednesday, Sept. 16th:
-Excerpt from the Graphic Novel, *March* (John Lewis)
-Protest signs: The Sit-In Movement, March on Washington, and Selma to Montgomery--Edmund Pettus Bridge
-In class "Writing Exercise" (WE)

Week 4: ACRM: Identity, Despair, & Hope / Anger & Action

- Monday, Sept. 21st:
-Toni Morrison (*The Bluest Eye* / Excerpt), Gwendolyn Brooks (*We Real Cool* & *To Prisoners*), James Baldwin ("My Dungeon Shook: Letter to My Nephew"), & Nikki Giovanni ("Cotton Candy on a Rainy Day")
- Wednesday, Sept. 23rd:
-Black Panther Party (The ten-point program), Amiri Baraka ("Black Art"), Gil Scott-Heron ("The Revolution Will Not Be Televised"), Angela Davis ("Political Prisoners, Prisons And Black Liberation")

Week 5: ACRM: Lyricists, lyrics, & the future / Workshop

Monday, Sept. 28th: -**Lyricists:** From Holiday, Simone, & Franklin to Public Enemy & Kendrick Lamar

Wednesday, Sept. 30th: -**Workshop: Persuasive Text #1 (Rough Draft)**

Week 6: American Women's Rights & the Rise of Feminism (AWR)

Monday, Oct. 5th: -**Paper #1 due (ACRM Final Draft)**

-**Journal entries due**

-**Introduction: Historical background of AWR**

-**Assign Paper #2: Persuasive Text**

Wednesday, Oct. 7th: -Readings: Seneca Falls: Declaration of Sentiments, Voltairine De Cleyre ("Sex Slavery"), Simone de Beauvoir (*The Second Sex* / Excerpt), Betty Friedan (*The Feminine Mystique* / Excerpt)
-**WE**

Week 7: AWR: Human & Civil Rights / Research Paper

Monday, Oct. 12th: -National Organization for Women: ("Bill of Rights"), Shirley Chisholm ("Equal Rights for Women")

Wednesday, Oct. 14th: -**Research Paper assigned**
-Continue discussion of previous readings

Week 8: AWR: Human & Civil Rights

Monday, Oct. 19th: -SNCC ("Position Paper: Women in the Movement")

Wednesday, Oct. 21st: -Kate Millett (*Sexual Politics* / Excerpt)

Week 9: AWR: The Movement Grows—the Evolving Diversity of the American Feminist

Monday, Oct. 26th: -bell hooks (*Ain't I a Woman?: Black Women and Feminism* (Excerpt), Audre Lorde ("Sexism: An American Disease in Black Face"), Barbara Smith, et al. ("The Combahee River Collective Statement"), Patricia Hill Collins (*Black Feminist Thought* (Excerpt)
-**WE**

Wednesday, Oct. 28th: -Shulamith Firestone (*The Dialectic of Sex: The Case for Feminist Revolution* / Excerpt), Restocking Collective ("Redstockings Manifesto"), New York Radical Women (Excerpts of written speeches & press releases), Third World Women's Alliance (Select Writings)

Week 10: AWR: Sci-fi & liberation / Protest signs & Performance street theater

Monday, Nov. 2nd: -Marge Piercy (*Woman on the Edge of Time* / Excerpt), Ursula Le Guin (*The Left Hand of Darkness* / Excerpt)

Wednesday, Nov. 4th: -**Protest signs & Performance theater:** The "Bra-Burning" Miss America Protest, The Ladies Home Journal Sit-in, E.R.A Marches, Take Back the Night, Slut Walk

Week 11: Peer Review Workshop / American Gay Rights Movement (AGR)

Monday, Nov. 9th: -Workshop: Persuasive Text #2 (Rough Draft)

Wednesday, Nov. 11th:
-Paper #2 due (AWR Final Draft)
-Journal entries due
-Assign Paper #3: Persuasive Text
-Introduction: Historical background of AGR

Week 12: AGR: Stonewall & the Emergence of a Movement

Monday, Nov. 16th:
-Readings: David Carter (*Stonewall: The Riots that Sparked the Gay Revolution* / Excerpt), Martin Duberman (*Stonewall: The Definitive Story of the LGBTQ Rights Uprising that Changed America* / Excerpt), Edmund White (*The Stonewall Reader* / Excerpt)
-WE

Wednesday, Nov. 18th:
-Cathy Cohen ("Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?"), Walter Frank (*Law & the Gay Rights Story* / Excerpt), Simon Hall ("Americanism, Un-Americanism, & the Gay Rights Movement"), Lisa Duggan ("Queering the State")

Week 13: AGR: The early struggles to be Out & Proud in Public Spaces

Monday, Nov. 23rd:
-Adrienne Rich ("Compulsory Heterosexuality and Lesbian Existence"), Eve Kosofsky Sedgwick (*Epistemology of the Closet* / Excerpt), Alison Bechdel (*Fun Home* / Excerpt)

Wednesday, Nov. 25th:
-Audre Lorde (*I am Your Sister* / Excerpt), Anita Cornwell (*Black Lesbian in White America* / Excerpt)
-Workshop: Research Paper (Rough Draft)

Week 14: AGR: Identity & Self-determination / Signs, Actions, & Solidarity / Workshop

Monday, Nov. 30th:
-Research Paper due
-Julia Serrano (*Whipping Girl: A Transsexual Woman on Sexism & the Scapegoating of Femininity* / Excerpt) Janet Mock (*Redefining Realness* / Excerpt), & Susan Stryker (*Transgender History* / Excerpt)
-WE

Wednesday, Dec. 2nd:
-Protest & Marches of Solidarity: Stonewall riots, Independence Hall (1965), National March on Washington (1979), ACT UP actions, & Gay Pride
-Workshop: Persuasive Text #3 (Rough Draft)

Week 15: AGR

Monday, Dec. 7th:
-Paper #3 due (AGR Final Draft)
-Journal entries due
-Discuss Final Exam

Week 16: The Final Exam